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'FAUST' PLEASES DESPITE RAGGED STAGING; KRISTOFFY SCORES AGAIN

Wanrell, Galazzi and Poggi are Well Received; De Folco Again Unable to Appear

By Hallett E. Abend.
"I know it is never done in the front families, but I can't help it," said a pretty little woman sitting in the row in front of me at the opera last night, and then she leaned down and scratched her ankles. So did others, and before the performance was over many of the women were adopting the expedient of sitting first on one foot and then on the other in order partly to foil the mosquitoes.

On Tuesday night the singing pests were present in large numbers, but last night they literally swarmed in the theater. Attendance at the opera already is light (there were less than 150 people downstairs last evening, and many of them were members of the company), and if the mosquito nuisance cannot be abated by thorough fumigation even fewer will attend in future.

Gounod's "Faust" was the opera presented last night, but a wag sitting near me asked if it was not Shakespeare's "Comedy of Errors."

There is a point at which careless staging detracts so greatly from the effect of meritorious work on the part of principals that an entire performance can be spoiled. That point was almost reached last evening.

Gray Whiskers Left On.
Luigi Poggi, the tenor who again had to substitute for de Folco, began the mistakes in the first scene by causing an awkward pause. It took him too long to divest himself of the robe and wig of Faust, the recluse, and when he finally emerged as Faust, the gallant, he still wore ludicrous remnants of the gray whiskers of the old mystic. His frantic efforts to remove them caused a titter and spread from pit to gallery and spoiled the

solemnity of his great scene with Mephistopheles. To make matters worse, at the end of that same scene Poggi and Wanrell were caught in front of the curtain as it descended, and had to make hurried and ungraceful exit by the small door at the left, after trying in vain to get back of the drop.

On top of this inauspicious beginning Poggi wore a sword too long for him, which clanked and scraped on the floor. In the garden scene he left the jewel box on the chair which Marguerite had to occupy during her spinning wheel song, and that hapless maiden had to move the jewel box to a nearby bench—a bit of stage business which took the edge from her pretended surprise when she "discovered" the casket on the bench some eight minutes later.

Mannish Boots on Martha.
Further open laughter spread over the audience when Bernice Holmes, who doubled and essayed Siebel as well as Martha, sang the latter role in English, while all the others were using Italian. As Siebel, Mme. Holmes wore handsome boots of a light brown leather, and these same boots were all too visible under her skirt when she played Martha. They gave a comically mannish and military effect to the walk of the old lady as she coquetted with Mephistopheles.

The performances of the last two evenings suggest that many members of the company are "losing their grip" or getting discouraged and careless in view of the small houses and apparent indifference of Honolulu to grand opera.

Not up to Standard.

There is markedly less of that fine attention to detail which was so praiseworthy during the first week, and there is becoming evident what seems to be an emulation of England's efforts to "muddle through somehow." This is not to be wondered at, in the face of a disheartening lack of support from the public, but ragged performances will not serve to draw larger houses.

Johanna Kristoffy as Marguerite, Poggi as Faust, Wanrell as Mephistopheles and Galazzi as Valentine did good work, and their efforts alone redeemed the performance from mediocrity.

Kristoffy, as was to be expected from one of her temperament and dramatic gifts, was not so uniformly successful as Marguerite as she was with Santuzza and Aida. Frankly, she does better in the parts which have a spice of the devil in them than she does as the innocent maiden, though she was so ill as to be scarcely able to sing last night, and judgment is unfair. Her garden scene with Faust was well done—she was obviously the dreaming maiden ripe for love, and at Valentine's death she played up splendidly to Galazzi's very fine performance. It was in the last act—the prison scene—that she was at her best, however.

Great Finale Well Done.
In her madness she was appealingly soft and tender, whereas most sopranos make the mistake of being violent. Throughout the opera her voice was more than adequate, and in the finale was really superb.

As if to recall the contretemps of the early part of the evening, part of the scenery stuck at the very last minute, and so spoiled temporarily the effect of the angel scene with which the opera closes. When the heavenly vision was at last disclosed it was roundly applauded.

Poggi was in better voice last night than on Tuesday and his Faust was very well liked. Wanrell, as Mephistopheles, shared honors with Galazzi as Valentine. His really splendid bass was used without effort and without stint, and he was always impressive without trying to over-act the part of the fiend.

Tonight, with all the seats on sale at the uniform price of \$1 each, "La Gioconda" will be repeated with the following cast:

La Gioconda, a ballad singer Emilia Vergeri
La Cieca, her blind mother Bella Fay
Enzo Poggi or de Folco
Alvise, head of state inquisition Joachino Wanrell
Laura, his wife Bernice Holmes
Barnaba, spy of the inquisition Paul Galazzi
Zuane, a boatman Umberto Rovere
Isepo, public letter writer William Giuliani
A pilot Felix Belli
Orchestra Improving.

The orchestra, under the leadership of Chevalier di Rocca, shows an improvement each night, and the conductor's appearance each evening is greeted with growing applause. Something went wrong with the violins during Kristoffy's Jewel Song last night but otherwise the orchestration was good.

There were no very long waits between acts last evening, and the audience was filling out at 11:15. Parts of the opera were omitted, to the disappointment of those familiar with the score.

In spite of the frequent complaints at the needless interruption, members of the company are still permitted to bustle up and down the side aisles during the acts, to the great annoyance of those whose enjoyment of the music is disturbed.

It has been estimated by a Berlin scientist that the commercial value of the electricity in a flash of lightning lasting one-thousandth of second is 29 cents.

COSTUMES WORN BY STAR VALUED AT THOUSANDS

One of the prominent points of interest in the present offering at the Bijou theater, "The Thief," is the extravagant costuming, especially of Dorothy Donnelly. It is stated by the producing company, the Wm. Fox Corporation, that the gowns worn by the star alone are valued at more than \$5000 and are the selections of the stocks of the leading modistes of New York, London and Paris.

Nor is it the gowns of the star alone that demonstrate the elaborateness of the production. The lesser characters are all handsomely costumed and in the big ball room scene there appears a large crowd of women, all arrayed in the height of fashion. In the settings, also, considerable pains have been taken and no expense has been spared to produce a lavish screen edition of Henri Bernstein's play.

The work of the artists is equal to that of the producer in costuming; Miss Donnelly, who created the role of "Madame X," being supported by a cast of exceptional merit, including Richard Buhler, an old-time Honolulu favorite.

Charlie Chaplin and George Ade also contribute to a banner bill at the Bijou.

FAVORITE BACK AT LIBERTY IN FILM OF NORTH

One of the biggest favorites of the Paramount Program of moving pictures comes to the Liberty theater tonight, no other than Marguerite Clark in "Helene of the North," a dramatic romance of unusual interest and one that should afford Miss Clark an opportunity to add to her already large list of admirers in Honolulu.

The arrival of a Marguerite Clark film is always the signal for the management of the Liberty to make preparations for the handling of unusually large crowds. This detail will be attended to during the day, and a number of extra chairs will have been installed by this evening.

A number of the new chairs recently purchased by the Consolidated Amusement Company from the Festival Hall at the San Francisco Exposition have already been placed at the Liberty and will remain there permanently. These are large, roomy opera chairs and add considerably to the comfort of the patrons, making the side seats equally as desirable as those in the exact center of the big Nuuanu street house.

In connection with "Helene of the North," there will also be shown the eighteenth chapter of "The Diamond From the Sky," the big week-end serial.

NATIONAL RUNS FOUR FEATURES ON NEW PROGRAM

Charlie Chaplin, J. Rufus Wallingford, Herbert Winter and the Musical Goolmans—these four, all really headliners, are winning crowds at the new National theater. They not only get the crowds but amuse them. This was proven last night when a huge young Hawaiian nearly broke up Winter's "foolishness" by his laughing; if the comical Englishman hadn't paused to let the young man's risibilities cool somewhat it seemed likely he would become hysterical and break up the act.

Winter is as unusual in monologue as the Goolmans are in music. His act for the second half of the week is entirely new, but every bit as funny as his first. He just talks and sings, that's all, but it is sufficient to keep his audience laughing. The Goolmans also are as good as before.

Charlie Chaplin in "Dough and Dynamite" kept the crowd in an uproar. He and his pal "scab" on the bakers' union. The strikers in revenge slip a stick of dynamite into the dough; it is baked, explodes and pandemonium ensues.

J. Rufus Wallingford and Blackie Daw continue their amusing episodes.

The Mechanic's Trust Co., of Harrisburg, Pa., declared a semi-annual dividend of 4 per cent.



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